

• No. 111 • February 15 • \$2.50 (\$3.50 in Canada)

# AMAZING HEROES



# BLACK AND WHITE GRAPHICS



2011  
ZINE'S INTERNO  
VED FILMING  
WORLD'S YOUNGEST MILLER  
CROSSFIRE  
TALES OF THE BEARWORLD  
PONTA PRINZ OF THE CLANALIONS  
FUSION  
THE OREARERY  
P. J. WARLOCK  
DAGUERRE  
ADOLESCENT RADIOACTIVE  
BLACK BELT NAKERS  
NAME INTERDIMENSIONAL  
COMMANDO ITALIAS  
GERRILLA GROUNDHOG  
GUT THING  
KITZ AND KATZ  
SPICES  
CLAMP-SIZE MINI-COMICS  
CALIFORNIA GIRLS



No. 111 AMAZING HEROES Feb. 15

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FOUR-COLOR QUESTIONS CALLOW

**OUR COVER:** Matty Inagon, a young man, and a super dork all appear to make this our latest, most comfortable cover to date. Oh, to get Comics by Dave Coverly (dispositions by Teresa Alvarado, May 15, 1997) to Sangre. He drew it for





# EDITORIAL

I tell ya, even though it's a real pain in the neck at times, there's nothing quite like living your own magazine. You get to put out people and ideas that interest you; you get to walk around your own office and order those people around; and if you want to write something strange or interview someone old you don't have to ask up an editor or publisher for funding requests and all that. Well, yes, but NO—let's be fair about this: almost wherever this feature would actually be good for you, or for magazines or about how much he, or the other, I never should have counted this item as my business as it goes to you, you or whoever he or she thinks you may want. I really couldn't. Or so I thought, for that matter, although that's really happened to me. And if some reader complains to you about your editorial judgments or your selection of material or your failure to take on so-and-so, the chances of your meeting your own court and say to him, or her, "Hey, look," etc. I suppose, "M!" 'Tis the boss, and if I want to interview Ty Templeton for 16 pages and run a whole page of goofy photos of him in the middle of the interview and a picture of his toilet for no really apparent reason, then I can do it 'cause I'm the editor and if you don't like it, you go publish your own magazine, he-he-he! Most of the time, of course, these readers just sort of shrug and shake their heads, muttering curses under their breath. Because, as mentioned above in the first sentence of this editorial of my reminder, it is a right and a duty to publish your own magazine and very few sane people would want to put up with the hassles, even though the rewards can be, as I have been pointing out, considerable. Once in a while, of course, you end up with some someone who says, "I don't think you should publish a photograph of Ty Templeton's toilet. I don't think you should make fun of his failure to answer your 'toilet' question, and I don't think you should be rude to New Zealanders in your letters column, and just to give you this I'm going to go off and publish my own magazine in which things like that don't happen," and the usual result of that is something like Ray Coker magazine, which I shouldn't make fun of because it's sort of an attempt to mock your competition, but damn, you just get a zap on your head! Consider: Ray Coker probably won't ever run an editorial in his magazine that says he's not publishing something because he's not publishing it alone (making like a toilet) because I've got a photograph of Ty Templeton making a zap of The Jay of Lehigh Ave and I don't have anyone to tell me not to do it, except maybe Gary Grubb and he won't do it until it's in print and by that time it'll be too late. Speaking of late, which is what it is in fact, it's now 11:00 and I'm not going to sleep. So I'm just going to say that I'm happy to learn that the next two issues of *APB* will be coming your way at a special low "launch" price: a week for a measly sum of one cent out from our production problems! Remember I told you you got this free!

—KEW THOMPSON

## staff

Editor: Kim Thompson  
Art Director: Steve Cross  
With: Regis Brown, Nancy White  
Home Correspondent: J. Carter  
Production: Jennifer, Denise Hogue  
Typesetting: L. M. Sussler & Son, Inc.  
Consultant: Rachel Engel  
Publisher: Pantheograph Studio, Inc.  
Printed at: Phil Publications, Inc.  
Distributed by: The Catholic Church

## CONTRIBUTOR'S INFERNO

Art Director: Kim Thompson

Art Director: Kim Thompson

## AD RATES

Full page ad \$100  
Half page ad \$50  
Quarter page ad \$25  
Two inch ad \$10  
One inch ad \$5

## DISTRIBUTORS

Art Director: Kim Thompson

## INDEX TO ADVERTISERS

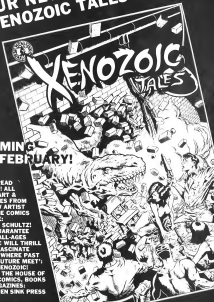
Amazing Heroes 4232  
Comic Universe 21  
DC 12  
Soyuz 21236-41

Art Director: Kim Thompson

NOW—  
PAST AND FUTURE  
HAVE A SURPRISE FOR YOU:  
OUR NEW BI-MONTHLY  
'XENOZOIC TALES'!

COMING  
IN FEBRUARY!

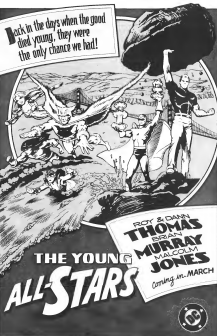
YOU READ  
RIGHT! ALL  
NEW ART &  
STORIES FROM  
A NEW ARTIST  
ON THE COMICS  
SCENE:  
MARK SCHULTZ!  
WE GUARANTEE  
THIS ALL-AGES  
COMIC WILL THRILL  
AND FASCINATE  
YOU! 'WHERE PAST  
AND FUTURE MEET':  
THE XENOZOIC!  
FROM THE HOUSE OF  
FINE COMICS, BOOKS  
& MAGAZINES!  
KITCHEN SINK PRESS







Back in the days when the good died young, they were the only chance we had!



ROY & DANN  
THOMAS  
BRIAN  
MURRAY  
MALCOLM  
JONES  
Coming in MARCH



# coming DISTRACTIONS

## A.C.E. COMICS

- ☐ **A.C.E. COMICS PRESENTS #1**  
A reprint of Jack Cole's *Chinatown* in its four-page, non-sensationalist C.C. format.  
[20 black-and-white comic, shops in Feb.]
- ☐ **ADVENTURES OF SPENDER SPORK #5**  
The remarkable golden-age sporky battles with gargoyle goblins.  
Story: Richard E. Hughes  
Art: Paul Smith  
[20 black-and-white comic, shops in Feb.]
- ☐ **RETURN OF THE SKYMAN #1**  
A free, 1940s adventure series in serialized format.  
Story: Matt Teich  
Art: Dikio & McLaughlin  
[20 black-and-white comic, shops in Feb.]

## ADVENTURE PUBLICATIONS

- ☐ **ADVENTURES #2**  
The adventures quest leads them to an ancient burial mound.  
Story: Grant Tinker  
Art: Norm Bates  
Cover: Peter Rau  
[20 black-and-white comic, shops in Feb.]
- ☐ **ELF WARREN #1**  
The elf warrior is called the high elf's fight to save a land ravaged by evil sorcerers and orkish gnomes.  
Story: Grant Tinker  
Art: Peter Rau  
[20 black-and-white comic, shops in Feb.]
- ☐ **NEW ELITE #1**  
A story of suspense, political intrigue and mystery.  
Story: David Schute  
Art: James Penner  
Cover: Peter Rau  
[20 black-and-white comic, shops in Feb.]

## AIRCEL

- ☐ **DRAGONING #3**  
Right about journey in the world of dragons and dragons.  
Story: Cuing Nee  
Art: [unclear]  
[20 black-and-white comic, shops in Feb.]
- ☐ **ELFLING #6**  
A story of the elf's battle in the world of the elf.  
Story: Gordon Berry

Don't miss  
[20 black-and-white comic, shops in Feb.]

## AMAZING COMICS

- ☐ **AMAZING COMICS PREMIERES #1**  
"The Great Unknown Mystery"  
Story: John R. Smith  
Art: Sam Kline  
[20 black-and-white comic, shops in Feb.]
- ☐ **AMAZING COMICS PREMIERES #2**  
"The Great Unknown Mystery"  
Story: John R. Smith  
Art: Sam Kline  
[20 black-and-white comic, shops in Feb.]
- ☐ **AMAZING COMICS PREMIERES #3**  
"The Great Unknown Mystery"  
Story: John R. Smith  
Art: Sam Kline  
[20 black-and-white comic, shops in Feb.]



**ROCKY'S REVENGE #1**  
Rocky's revenge is upon the world in the greatest comic magazine of all time.  
Story: [unclear]  
Art: [unclear]  
[20 black-and-white comic, shops in Feb.]

## AMERICOOMICS

- ☐ **AMERICOOMICS #1**  
A story of the elf's battle in the world of the elf.  
Story: [unclear]  
Art: [unclear]  
[20 black-and-white comic, shops in Feb.]



**PIMPON #1**  
Pimp's revenge is upon the world in the greatest comic magazine of all time.  
Story: [unclear]  
Art: [unclear]  
[20 black-and-white comic, shops in Feb.]

## ANTARCTIC PRIZE

- ☐ **ANTARCTIC PRIZE #1**  
A story of the elf's battle in the world of the elf.  
Story: [unclear]  
Art: [unclear]  
[20 black-and-white comic, shops in Feb.]

## ARIES PUBLICATIONS

- ☐ **ARIES #1**  
A story of the elf's battle in the world of the elf.  
Story: [unclear]  
Art: [unclear]  
[20 black-and-white comic, shops in Feb.]

## ARROW COMICS

- ☐ **ARROW COMICS #1**  
A story of the elf's battle in the world of the elf.  
Story: [unclear]  
Art: [unclear]  
[20 black-and-white comic, shops in Feb.]









Story: Mike Baron  
Art: Bob Smith & Jay  
(\$1.70 color comic, ship \$2)

**WISPER #7**  
Although Weiss Garden has said wisper, everyone has said it. In San Jose, Little Tokyo.  
Story: Steven Grant  
Art: Scott Siegel  
(\$1.40 color comic, ship \$2)

### FOREKNAP PRODUCTIONS

**FEIN POLICE #1**  
Scoutman has gone over to S & H & F.  
New school!  
Story: Steve Monahan  
(\$1.50 black-and-white comic, ship in box)

### FRAGMENTS WEST

**PENGUIN AND PENGUINIAN #2**  
Promoting the free press.  
Story: Rick Ross  
(\$1.50 black-and-white comic, ship in box)

### GLADSTONE COMICS



**DONALD DUCK #154**  
128 Pages  
Story: Carl Zuck  
Cover: Steve Joppe  
(\$1.50 black-and-white comic, ship \$2)

**DONALD DUCK COMICS DIGEST #7**  
The complete 1954 to 1956 Life Donald Duck. Most of Non-Code plus 1954 to 1956 magazine comic strips and 1954 to 1956.

**MICKY MOUSE #217**  
The second part of The Captain's Quest.  
Story: Neal Genderson  
Cover: Steve Joppe  
(\$1.50 color comic, ship \$2)

**UNCLE SCROOGE #78**  
A new page strip by Carl Barks, as well as a comic by Scott and Ben Vaughan and a Danish Reager story.  
Cover: Steve Joppe  
(\$1.50 color comic, ship \$2)

**WALT DISNEY'S COMICS AND STORIES #193**  
Walt's a Donald Duck story by Fredrick Wolf and Steve Joppe. Also, Ben Puffer by Joppe. Don Genderson by Carl Barks and Mickey Mouse by Neal Genderson.  
Cover: Steve Joppe  
(\$1.50 color comic, ship \$2)

### IMPERIAL COMICS



**BATTLE TO THE DEATH #2**  
The remainder of the "Independent."  
Story: John Amoult  
Art: Jim Sato  
(\$1.50 black-and-white comic, ship \$2)

**BLACKCAT #2**  
Scott Adams and the Blackcat have made a party of it. Legally. It's only for Scott Adams.  
Story: James Jenkins  
Cover: Art Jenkins & B. Matthews  
(\$1.50 black-and-white comic, ship \$2)

**DARK COMICS #2**  
Universal King to get the most out of the book. It's a new.

Story: James Jenkins  
Art: George  
(\$1.50 black-and-white comic, ship \$2)

**THE LITTLEST NIMM #1**  
A secret note every one just happens to be about him. It's a new, complete the country of Japan.  
Story: Jerry Seal  
Art: Rick Anderson  
(\$1.50 black-and-white comic, ship \$2)

**NAIHZAT #2**  
A team of hunters is assigned by the King to bring his son.  
Story: Jerry Frost  
Art: Rick Anderson  
(\$1.50 black-and-white comic, ship \$2)

### KITCHEN SINK PRESS

**THE SPIRIT #26**  
A new for the spirit world, including The Strange Case of Sir P. Poole.  
Art by: Will Eisner  
(\$1.50 black-and-white comic, ship in box)

### LIGHTNING COMICS

**MANAGERIE #1**  
A complete and original anthology, including work by Bill Feltz, Shirley and Barbara, and Wood and Sherry.  
(\$1.50 black-and-white comic, ship \$1.50)

**SNOWBURN #1**  
The Time & Dimensional engine. Snowburn is another dangerous machine.  
Story: Jeff Wood  
Art: Jeff Wood  
(\$1.70 color comic, ship \$2)

### LUMBIT

More comics from Lumbit, including the new line Mike's Guide to Baseball, and the new line Mike's Guide to the Community. (No) and Park House (No).

### MARVEL COMICS

**ALPHA FLIGHT #2**  
Victor's back, a painful choice.  
Story: Bill Mantlo  
Art: Bill Mantlo  
(\$1.50 black-and-white comic, ship \$2)

**AMAZING SPIDER-HANDS #2**  
The remainder of the "Independent."  
Story: John Amoult  
Art: Jim Sato  
(\$1.50 black-and-white comic, ship \$2)

**AVENGERS VS. THE X-BLIND #1**  
The Avengers and the X-BLIND go to town against the Super Soldiers.  
Story: Roger Stone  
Art: Stan Lee & Gene Colan  
(\$1.50 color comic, ship \$2)

**AVENGERS VS. THE X-BLIND #2**  
The Avengers and the X-BLIND go to town against the Super Soldiers.  
Story: Roger Stone  
Art: Stan Lee & Gene Colan  
(\$1.50 color comic, ship \$2)

**CAPTAIN AMERICA #136**

A new sci-fi story. High-Bolt, including the new line. The new line. The new line.

**COMET BOLT #2**  
The end of Comet Bolt.  
Story: Jerry Seal  
Art: Rick Anderson  
(\$1.50 black-and-white comic, ship \$2)

**CRIMINALS #1**  
A new for the spirit world, including The Strange Case of Sir P. Poole.  
Art by: Will Eisner  
(\$1.50 black-and-white comic, ship in box)

**FALLEN ANGELS #2**  
A new for the spirit world, including The Strange Case of Sir P. Poole.  
Art by: Will Eisner  
(\$1.50 black-and-white comic, ship in box)

**GL. JOE SPECIAL MISSIONS #2**  
A new for the spirit world, including The Strange Case of Sir P. Poole.  
Art by: Will Eisner  
(\$1.50 black-and-white comic, ship in box)

**KICKERS, INC. #2**  
A new for the spirit world, including The Strange Case of Sir P. Poole.  
Art by: Will Eisner  
(\$1.50 black-and-white comic, ship in box)

**MERPHO VS. FOUR HERMES #1**  
A new for the spirit world, including The Strange Case of Sir P. Poole.  
Art by: Will Eisner  
(\$1.50 black-and-white comic, ship in box)

**MERC #2**  
A new for the spirit world, including The Strange Case of Sir P. Poole.  
Art by: Will Eisner  
(\$1.50 black-and-white comic, ship in box)

**NEW FRONTIERS #2**  
A new for the spirit world, including The Strange Case of Sir P. Poole.  
Art by: Will Eisner  
(\$1.50 black-and-white comic, ship in box)

**NOCTURNAL #2**  
A new for the spirit world, including The Strange Case of Sir P. Poole.  
Art by: Will Eisner  
(\$1.50 black-and-white comic, ship in box)

**POWER PACK #136**  
A new for the spirit world, including The Strange Case of Sir P. Poole.  
Art by: Will Eisner  
(\$1.50 black-and-white comic, ship in box)

**POWER PACK #137**  
A new for the spirit world, including The Strange Case of Sir P. Poole.  
Art by: Will Eisner  
(\$1.50 black-and-white comic, ship in box)

**POWER PACK #138**  
A new for the spirit world, including The Strange Case of Sir P. Poole.  
Art by: Will Eisner  
(\$1.50 black-and-white comic, ship in box)

**POWER PACK #139**  
A new for the spirit world, including The Strange Case of Sir P. Poole.  
Art by: Will Eisner  
(\$1.50 black-and-white comic, ship in box)

**POWER PACK #140**  
A new for the spirit world, including The Strange Case of Sir P. Poole.  
Art by: Will Eisner  
(\$1.50 black-and-white comic, ship in box)

**POWER PACK #136**  
A new for the spirit world, including The Strange Case of Sir P. Poole.  
Art by: Will Eisner  
(\$1.50 black-and-white comic, ship in box)

**POWER PACK #137**  
A new for the spirit world, including The Strange Case of Sir P. Poole.  
Art by: Will Eisner  
(\$1.50 black-and-white comic, ship in box)

**POWER PACK #138**  
A new for the spirit world, including The Strange Case of Sir P. Poole.  
Art by: Will Eisner  
(\$1.50 black-and-white comic, ship in box)

**POWER PACK #139**  
A new for the spirit world, including The Strange Case of Sir P. Poole.  
Art by: Will Eisner  
(\$1.50 black-and-white comic, ship in box)

**POWER PACK #140**  
A new for the spirit world, including The Strange Case of Sir P. Poole.  
Art by: Will Eisner  
(\$1.50 black-and-white comic, ship in box)

**POWER PACK #141**  
A new for the spirit world, including The Strange Case of Sir P. Poole.  
Art by: Will Eisner  
(\$1.50 black-and-white comic, ship in box)

**POWER PACK #142**  
A new for the spirit world, including The Strange Case of Sir P. Poole.  
Art by: Will Eisner  
(\$1.50 black-and-white comic, ship in box)

**POWER PACK #143**  
A new for the spirit world, including The Strange Case of Sir P. Poole.  
Art by: Will Eisner  
(\$1.50 black-and-white comic, ship in box)

**POWER PACK #144**  
A new for the spirit world, including The Strange Case of Sir P. Poole.  
Art by: Will Eisner  
(\$1.50 black-and-white comic, ship in box)

**POWER PACK #145**  
A new for the spirit world, including The Strange Case of Sir P. Poole.  
Art by: Will Eisner  
(\$1.50 black-and-white comic, ship in box)

**POWER PACK #146**  
A new for the spirit world, including The Strange Case of Sir P. Poole.  
Art by: Will Eisner  
(\$1.50 black-and-white comic, ship in box)

**POWER PACK #147**  
A new for the spirit world, including The Strange Case of Sir P. Poole.  
Art by: Will Eisner  
(\$1.50 black-and-white comic, ship in box)

**POWER PACK #148**  
A new for the spirit world, including The Strange Case of Sir P. Poole.  
Art by: Will Eisner  
(\$1.50 black-and-white comic, ship in box)

**POWER PACK #149**  
A new for the spirit world, including The Strange Case of Sir P. Poole.  
Art by: Will Eisner  
(\$1.50 black-and-white comic, ship in box)

**POWER PACK #150**  
A new for the spirit world, including The Strange Case of Sir P. Poole.  
Art by: Will Eisner  
(\$1.50 black-and-white comic, ship in box)

**RUGER BUNCH #2**  
The Ruger bunch is bigger, including the new line. The new line. The new line.

**RUGER BUNCH #3**  
The Ruger bunch is bigger, including the new line. The new line. The new line.

**RUGER BUNCH #4**  
The Ruger bunch is bigger, including the new line. The new line. The new line.

**RUGER BUNCH #5**  
The Ruger bunch is bigger, including the new line. The new line. The new line.

**RUGER BUNCH #6**  
The Ruger bunch is bigger, including the new line. The new line. The new line.

**RUGER BUNCH #7**  
The Ruger bunch is bigger, including the new line. The new line. The new line.

**RUGER BUNCH #8**  
The Ruger bunch is bigger, including the new line. The new line. The new line.

**RUGER BUNCH #9**  
The Ruger bunch is bigger, including the new line. The new line. The new line.

**RUGER BUNCH #10**  
The Ruger bunch is bigger, including the new line. The new line. The new line.

**RUGER BUNCH #11**  
The Ruger bunch is bigger, including the new line. The new line. The new line.

**RUGER BUNCH #12**  
The Ruger bunch is bigger, including the new line. The new line. The new line.

**RUGER BUNCH #13**  
The Ruger bunch is bigger, including the new line. The new line. The new line.

**RUGER BUNCH #14**  
The Ruger bunch is bigger, including the new line. The new line. The new line.

**RUGER BUNCH #15**  
The Ruger bunch is bigger, including the new line. The new line. The new line.

**RUGER BUNCH #16**  
The Ruger bunch is bigger, including the new line. The new line. The new line.

## MIRAGE STUDIOS

- TEENAGE INSTANT NINJA  
TURTLES #18  
The younger sibling and mega  
Shredder. (Starline & Lord  
Inc.) Rich Brown  
(#18) (hardcover comic, ships in Feb.)

## NEW YORK COMICS

Another clutch of titles that could  
be called related with Spider in the  
way to another Dragon World,  
Lizard, Prowler, The Phantasm,  
Web King, and The Webhead. They  
all kinda sound alike, don't they?

## NOW COMICS

- PRIME SLIME TRIES #5  
(Starline) Tony Beckwith  
(#5) (hardcover comic, ships in Feb.)
- RALPH SMART ADVENTURES  
NO. 1 #5  
(Starline) Alex Kainen  
(#5) (hardcover comic, ships in Feb.)
- SYNTHOS #5  
(Starline) Allen Cutler  
(#5) (hardcover comic, ships in Feb.)
- VECTOR #5  
(Starline) Rick Struett  
(#5) (hardcover comic, ships in Feb.)

## OCEAN COMICS

- STREETFIGHTER #3  
A Life in the Balance  
Streetfighter rises to ring learning to  
become a champion.  
(Starline) Ron Foster  
(#3) (hardcover comic, ships in Feb.)

## SEWARD COMICS

- ULTRA KLUZE #6  
Ultra Kluze is headed into the office of  
Herman Bump, agent of continuity.  
(Starline) Jeff Mulvihill  
(#6) (hardcover comic, ships in Feb.)

PLANET X  
PRODUCTIONS

- IMP #1  
Formerly, IMP (formerly the Imp  
(Starline) Tony Beckwith  
(#1) (hardcover comic, ships in Feb.)
- COONE #1  
Quinn, the son of the famous Dr. Walter  
Quinn, is now adventures as he becomes Captain Coone.  
(Starline) Tony Beckwith  
(#1) (hardcover comic, ships in Feb.)

## PYRAMID COMICS

- THE ADVENTURES OF  
TIGRIS #3  
(The Tigris Brotherhood)  
(Starline) Proctor Miles  
(#3) (hardcover comic, ships in Feb.)
- CHRYSTAL #1  
A new robot super hero leads, Death  
God.  
(Starline) Gary Thomas  
(#1) (hardcover comic, ships in Feb.)

## RENEGADE PRESS

- MC TREE #2  
(Starline) Joe Farrow  
(#2) (hardcover comic, ships in Feb.)
- OPEN SEASON #2  
(Starline) Tim Farrow  
(#2) (hardcover comic, ships in Feb.)
- THE 3-D CODE #1  
(Starline) Tim Farrow  
(#1) (hardcover comic, ships in Feb.)
- WOODSMITH #5  
(Starline) Tim Farrow  
(#5) (hardcover comic, ships in Feb.)



## RIP OFF COMICS

- RIP OFF COMICS #2  
(Starline) Tim Farrow  
(#2) (hardcover comic, ships in Feb.)

## SISTERSWOLF

- Another slingshot in the new line of  
comic books by Sisterswulf. Every issue  
of this magazine has a new feature  
and every new book. (Starline) Bill Farrow  
(#1) (hardcover comic, ships in Feb.)

SLAVE LABOR  
GRAPHICS

- SLAVE LABOR WITH DR.  
BRAIN #4  
(Starline) Scott Scales  
(#4) (hardcover comic, ships in Feb.)
- SAFARI #4  
(Starline) Scott Scales  
(#4) (hardcover comic, ships in Feb.)

## SOLSON

- Another one of the new line of  
comic books by Solson. Every issue  
of this magazine has a new feature  
and every new book. (Starline) Bill Farrow  
(#1) (hardcover comic, ships in Feb.)

## S.S. COMICS

- SLACKJACK #1  
(Starline) James C. Hackett  
(#1) (hardcover comic, ships in Feb.)
- SLACKJACK #2  
(Starline) James C. Hackett  
(#2) (hardcover comic, ships in Feb.)

## VORTEX

- NIGHTMARE #1  
(Starline) James C. Hackett  
(#1) (hardcover comic, ships in Feb.)



#17

The Southern Knights find  
themselves in a world of  
sword-and-sorcery.  
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# STRAIGHT TO HECK WITH... Ty Templeton



**THE MAN BEHIND  
STIG'S INFERNO  
CHATS ABOUT TV,  
KLAUS SCHOENE-  
FELD, HAMSTERS,  
VORTEX, CATS,  
YOGURT, & MORE!**

When *Stig's Inferno* showed up as one of the five nominees for "Best Black-and-White Comic" on last year's *Willy Wonka* ballot, it told readers personal favorites: *Dracula* and *Love and Rockets*, some people were pretty surprised! Including me and, I assume, *Stig's* creator Ty Templeton. Now, I know it was a great book. I'd been reading it since its premiere two years back. But because of the way *Stig's* was published (once in a blue moon) and promoted (not at all by *Willy*), its people had been fabulously limited. The fact that had impacted on the confidence of the other *Willy* readers as to *Stig's* is a tribute to its uniqueness.

*Stig's Inferno* has that year-to-Love and Rockets, and with only one issue published in 1996, it doesn't seem a real likely candidate for the 20 awards. But now that *Eclipse* has picked it with a prominent regular-to-monthly schedule, I think its chance for being in *Willy* when it belongs—among the best of the best.

Ty Templeton is amazingly young (21 years) and lives in Canada (Vancouver). All the other applicants I have about him come from this interview, so there's no need to burden this introduction with any of it.

Ty does want to mind, however, that he's appeared to how he got off at the result in this, his first major interview, and what it is to be known that he doesn't necessarily "get down" this kind of the deal. "Let's, for instance, only 70 people called in when he tried to show—er, had some fun with his cat on TV. Not 200. I regard this as pretty decent, however, if it's good enough for







From Templeton's brief career as an unsuccessful New Yorker/Wireless cartoonist, circa 1960: They were all rejected with brief letters

estimate the intelligence of the television viewing audience, especially at five in the morning. At first in the morning, you've got all these regular grooves working around in your head. "They're mauling the cat!" Or you get asked if the cat and I was again unemployed.

For a few months after that, I still did interview work, wrote a couple of pilots, none of which got bought, or a variety column. Then somebody said, "Why don't you contact Foliope and see if they want to publish you?" I sent them a couple of pages and they wrote me back and said, "We don't want to publish you but if you want to make some money, we have a couple of books we'd like you to do." And I said all right. Think they're near over the Champagne, I forget why at the moment. I just asked a because I needed the money. I mean, it was prior pay, and it was the first time I ever did, see, I was, I loved it. But I did it for the money.

AB: Did you know they just cancelled it?

TEMPLETON: They did? (laughs) Was a mistake. I don't know how to react to this. "Why are they cancelling it?" It is because the two men's responding to it. AB: That's what I'd like to see. I believe they got a lot of phone calls about the amount of the cat and I was again unemployed. TEMPLETON: Oh, get out! No, actually, I saw the two most tobs, the one from Foliope, asked, and I looked pretty good. AB: You also contacted Norm's, didn't you? TEMPLETON: I contacted Foliope. The thing people will do when they read money are pretty frightening. I've always considered something like with their which I'm not really allowed to talk about because I haven't officially said so to a guy. It's another? I don't know. Foliope wants me to do which is almost as little as the Harpers, but not quite. Now in the publishing business, you know how much money one of those black and white parody books can make you.

AB: Well, I know how much they made last year. I'm not sure how much they're making this year. TEMPLETON: Yeah, this year I've been leaving money you can't wrap this in this. AB: Speak the fish for one thing. TEMPLETON: (laughs) AB: In your, you're the one who's supposed to be funny. TEMPLETON: Don't be funny, Norm. You're reading on them are. AB: There be funny that the interview. That's one of the random rules of interviewing. TEMPLETON: I didn't know there were random rules. I know there were. AB: They were randomly across the board. (laughs) Let's not talk about Harpers. It was very, you ended up doing Sig's famous interview. TEMPLETON: Yeah, well, here's a little bit out of school which I imagine will become rather public if it goes into print. I don't think for a moment that Dan [Macdonald] wanted to publish it with



The method in Templeton's madness: From preliminary sketch



to read pages: Too bad it's a Harpers page, gosh, that's it

black-and-white because really big. Despite, it was done with a black ink, and then, one day, out of the blue, he just called me and said, "We've changed our schedule, we can't do this." I think they only because the black-and-white makes suddenly looked too. So I hope that he wants to continue doing it even though black-and-white is a little bit. Because of the sales drop down to the point that nobody's making money, like they did with the Harpers and the Kinks, he might suddenly go, "We're in it, that isn't the problem we thought it was."

Here's where we get to the Clin. As I don't play parts I'm going to make my picture I don't understand some of the staff's behavior part out, because they put me some really gross stuff, and then they put out things like: "Ah, Foliope, which I can't explain to anybody. I mean, people say, "You work for Foliope?" I say, "Yeah and I'm damn proud of it." And they go, "Expensive when Foliope's for the Harpers." And I go, "Common." Because it's nothing but a bunch of large-headed women showing them off while alone on their legs. They read the other things in the mail so I read them, and there has not been a trace, in the last two or three years, in which the last letters did not attach a naked woman. I'm sorry, but I was reading women's letters for two years, and in another fashion, naked women usually only showed up when people were making love. And now it's like, "We don't want to show women the same, before get into the shower. And before have the camera follow me and better wrap up and good so we don't break too many other. Common Code Academy's rules." I really like Alice Miller and what the other one they do.

AB: What Foliope and Foliope of Terror. TEMPLETON: Rules of Terror, which I like a little more because there's something in it that I really hate to say that, but a whole commitment to horror. It's more horrifying to see a pretty naked girl being locked in a box than a good, ladylike, middle-aged businesswoman, although I'm sure for the middle-aged businesswoman it's pretty horrible (laughs). "Don't back me, back the girl!"

On the other hand, I really love some of the stuff they put out. The P. Craig Russell things are wonderful, can get enough of them, and of course Alvin Moore is just wonderful. Alvin Moore is my

# Ty Looks at Books



read guide. I want him to stop me or something. "We know what I really love about Alan Moore!" **ALB:** No. What do you really love about Alan Moore? **TEMPLETON:** It's so damn good at everything. That's what I love about him. It's probably the best serious fiction writer that's ever existed since Conan, and this. He knows around and writes "D.B. and Quinch," which is one of the funniest columns of all time. I mean, I could stand it if he was the funniest or the most intelligent or did all existing serious fiction is concerned, but how dare he be both? **ALB:** Ah, above, too, you know **TEMPLETON:** Yeah, well at least I think I done better than he did (laughs). He doesn't draw that great but damn, he writes well! **ALB:** He does, too. **TEMPLETON:** I know, that's the other thing. Because I'm also a musician. And he's a musician too.

And he's probably better at it than I am. I've had up with it. He's like Dick Clark—all over the place. We should make a rule that Alan Moore is only allowed to do two things: really well. He can put you, he can do those real things. But if he tries anything else we fire 'em. **ALB:** What other comic do you enjoy? **TEMPLETON:** You mean current stuff? **ALB:** Yeah, then we can prove the choices and your judgment and skill. **TEMPLETON:** Frank Miller's another one that I like. It goes without saying that I love *Watchmen* and  *Swamp Thing*. I like *Crest*. **ALB:** Good. **TEMPLETON:** I really do, it shows up on the trail and I go, "Oh, great." I get a real charge out of "Swamp Monster." I also like reading "Guns!" And I'm not just saying that because you publish it—because

"[*Alien Encounters*] is nothing but a bunch of large-breasted women showing them off while aliens eat their legs!"



it only has one two seconds later that I was talking to the publisher (laughs). But I do like it, and I like Lloyd Llewellyn. **ALB:** Another book I'm really enjoying right now is *American Splendor*. I got turned on to it a couple of months ago when I sat Harvey in a comic store. He's put such an incredible character I had to read his book. **ALB:** Did you ever see an *American Splendor*? **TEMPLETON:** Oh, yeah. I've got both of his *Love* man appearances on tape. I want to read his details through the mail now. No, I got really turned on by *American Splendor* and I want to do a story with him if I have the time. **ALB:** Are any specific working with new people—very amiable? **TEMPLETON:** "Amiable?" "Amiable?" Harvey Pekar and the word "amiable" do not the same amount! Now, he wasn't very amiable when I met him. He was yelling at everybody in that strange slightly-lamed voice of his. It was wonderful hearing him going "Puh! Puh!" "You was supposed to interview me at last! And you're there!" (laughs). It's like being yelled at by the Godfather. Although you didn't quite have that same sort of danger around him. **ALB:** How about future comic books? Does anyone make you laugh? **TEMPLETON:** What makes me





One of Timpton's pranks and poses. He Was Kelly again.

laugh? "Papa makes me split a gut. It always has and always will." "G.R. and Chazzy" strike me laugh. But why. Karmaran's 30-AD makes me laugh. About two days ago the new Ben Cohen 30-AD collection came out. I've just been sitting here going "oh—oh—oh you kids. Well, you?"

AM: No. I haven't read any of those. One that I read the original paperback back when I was 17, where you're missing out, because the paperback version maybe two out of every four stories. But one thing, almost none of the stories were as repressed because Karmaran didn't let himself. I always thought he was great, so I'm getting all these new juvenile stories, as well as a couple of early Wild West stories. There's one called "The Damned," a 1901, by Wood says that they can't repeat because it's so vulgar and blue. It's not really three-dimensional, but it plays with the two images, they start getting into fights and things like that. I read this last night and I split a gut laughing at it. It's one of the most brilliant, comical stories in history and I only saw it yesterday for the first time and I'm not sure I didn't see it where I was from. AM: Well, it's clearly one of your

favorites.

TEMPLETON: Absolutely. Well, Wildy, Wildy, which is really not because one of Wildy's big influences is John Kelly. AM: What other grade do you have? TEMPLETON: I have a grade 10. I don't do anything like that, but I put love looking at his earlier work. He did a Russian Punk comic called "The Book Can Kill You," an old story and AM: Did he do it or something like that, and it's one of the most beautiful comics in the world. Every panel has like a drawing of the fingers and then the body halfway down the panel and the story's really tiny—remember when he said to do that? "My pal knew Neil was drawing and directly into his veins, when he was drawing that, because everybody was used and covered, but he looked great."

AM: I thought he went places with fish eye lenses. TEMPLETON: Whatever (laughs). The effect worked. I loved that stuff. I remember when I first read it as a conversation—"I've only read him once—I was 16 years old, something like that. I put an arrow following all day, because Neil Adams was going to be at this convention and I knew

for a fact that he was going to be. If he had that and he was, and he understood by God, he was. If that high and he had a hole (laughs). One of the few people on Earth who've lived up to his expectations. But one thing he's really good-looking and he's got a really attractive wife and

interviews him. He sat down in a chair with a blank piece of paper and he drew, with a few minutes, a few Adams drawing him in front of me. I thought Neil Adams drawings spring forth on the paper by themselves. I didn't actually think anything would do that. He did it without a working sketch, too, just took the felt pen and did a finished drawing. I finished it right by my quickly looking back and went home. It was a shot of Black Canary. I loved it. Last year I took Al Williams, and he did that in front of me, too, which was pretty nice. He did a sketch of Flash Gordon punching the crap out of a demon. And he just did it with a felt pen. AM: There goes your store doing a lot of stuff. I just comes naturally to them. When you're there, you're not doing the same.

TEMPLETON: I'll tell you a secret when I'm there again. I hope I'm not working at home. I hope I'm sitting on top of a pile of money with champagne flowing into my pants. "Oh, yes. I remember that. People are always asking Frank Frazetta when he's going to do comics with again, and he only has one response: "He's back!" No, I'm not now."

My father is a really odd guy, he has probably done everything that I want to do. Back in the '60s, he was a sports and political cartoonist for the Boston Globe. Not many people in the States are more of him, but he's really famous up in this country.

AM: And his name is...? TEMPLETON: Charles Templeton. He's written about as best-selling words that have all gone to neither one of the country, he's had two or three more made his list of books that have become black-banned in this country, anyway, and he's sort of a famous doctor. Around here, I'll say "My name is 'P. Templeton,'" they say "you talked to Charles?" And when I say "Well, let's my dad," it's, "Oh, you're his son?" He's never my father, I'm his son. And I'm trying to change that.

AM: Would we know any of these stories or books? TEMPLETON: Probably The Kidnapping of the President. It was

made into a movie, a really horrible piece of trash screen. William Adams said, and William Adams says so.

AM: That sounds like a done. TEMPLETON: Yeah (laughs). I suppose he's back to the President, and it's a great piece of work. They show it on ABC at 12:30 at night about once every three weeks. See that book back in a class. Just one small draw, actually. It was really not when they showed it, though. I got to meet William Adams, and only think him as an individual. I suppose he's a really wonderful person—pink, I just love him—but on the set he didn't have much time for me. I was just 16 years old, and I think I said, "That was Captain Jack, and I didn't tell to me?" (Laughs). I've never met Charles, William Adams, he's said, I just met at a convention. He sounds exactly like Paul Simon when he doesn't have his British accent. You just want to talk up to him and start singing "The House."

AM: Let's talk about comic? TEMPLETON: I'm very about this. You'll find that I usually do go on about stuff after that comes. The thing is, with comic people I tend not to talk about comics because I get sick of talking about comics. You know what I think? If you get two professional people in a room and they start going "William Adams, William Adams," it's like "What? Adams?"

\* \* \* (By Neil Adams) —(A)

was in one out of three stories. AM: William Adams. That's Barry Smith's America, isn't it?

TEMPLETON: (Laughs). Yeah, but he's not a British. He's got some long hair on the top of his head. Okay, let's go back to talking about comic. I can't think up any intelligent comments after that exchange. Do you have any intelligent comment to which I can make up a question?

TEMPLETON: (Laughs). Well, I can't think up any intelligent comment if you were a Douglas Adams fan. TEMPLETON: No. Why do you ask? Aside from the fact that I just assumed "Is it?"

AM: Well, some of the humor in Douglas Adams comes from a book. TEMPLETON: Oh, doo? I'll tell, thank you. I love Douglas Adams. When you mean that Douglas Adams and John C. Reilly used to work together.

AM: What a concept? TEMPLETON: Well, two very funny British people. Actually, in terms of intellect, one of them is just being British. Because what's British I don't like except Billy Hill, who I can't believe they let me England. I'm sure Billy Hill is an



"[Neil Adams] sat down and my God, he was 17 feet high and had a halo!"

manager. It's not funny and yet somehow he's English. AM: Well, there must be plenty of other funny British people. TEMPLETON: Oh, I doubt it. Most of the British people I know personally are just funny by nature. I think it's because they have nothing to go for there, they figure they have to be funny. AM: That's it. It's not like they're being about the climate or the food or the rest of their Empire. TEMPLETON: I mean, can you

A squirrel down for fun in college, circa 1982.





# LOOK WHAT'S IN SCOUT'S FUTURE



COMING IN 1987



Templeton's version of Meyer's poems and jokes.

**TEMPLETON:** Oh, yeah, of course! We don't get this in Toronto, unfortunately. But I've seen it. How could someone replace the lyrics. How come there are lyrics on this planet that don't get chosen some other? Is it because of the way distributors or libraries work?

**AM:** I suppose a due to do with two rates ending up on the same grade—care sets to due if one gets at the other can!

**TEMPLETON:** Well, Toronto for at least 10 years has had that Sunday week-end which means the hell is on, and back when I did those was running, we didn't get it. But I think Toronto was a million-dollar counter-jerked city that we should get every thing. Well, we don't.

**AM:** How many papers do you have?

**TEMPLETON:** Three. We do get *Presses* and *Globe*, but who doesn't? It was in Chicago for a while last year and I was having a great time because there were all these things that I'd never even heard of. I didn't even know George Bush did a cup of tea [Charles] Rockmore did a stop and eat since I got to see *Zamboni* and *The Wizard of Oz*, which I thought had been cancelled because they stopped running it in Toronto for a small period of time. I wish someone would collect them—I think *Conan* does that, but unfortunately they only publish two issues, and the one I really care about is *Bloom County*. Why don't you at *Penetration* buy out King Features and start spending money on rights and create and see if you

can get all these things to come to places like Toronto?

**AM:** An other great computer you want to talk about?

**TEMPLETON:** I think I got most of those. Most of the cartoons I like now are the ones who were as well as done. When I was kid I really loved people like *Itasca* and *John* *Bucconis*, but I've not that much about people who put those any more. You have to write as well as you draw. How *Roll* *Sassanov* and your *Frank* *Miller* got my big idea—I mean, I'm a big fan of them.

"The Seat of Unholy Power," 342 Ty Only by us. But why the intense?



"I thought, 'Jesus Christ, this might actually be read by Alan Moore.'"

"Are my legs here?" yeah, right

**AM:** Stop of the computer

**TEMPLETON:** What is coming around going "is the new, big cut" for the new *King* only? I believe that. Actually, at one point, either *Frank* *Miller* or *Alan* *Moore* mentioned something about *Moore X* as an interview, and it blew my mind. I could not believe that they were reading something I'd wrote. And then later on, when I started writing scripts for *Moore X*, I thought, "Jesus Christ, this might actually be read by Alan Moore." Anything by





## HONOR AMONG...THIEVES?

# THE SECRET SOCIETY OF... SUPER- VILLAINS

by Greg Gilderleeve

**A**ssassin... You are explicitly invited to attend the first bi-monthly meeting of The 1939 Society of Super Villains. Attend—or die!

With this invitation, writer/illustrator Gerry Conway and artist Pablo Marcos launched one of the most successful super-villain movements—a line dramatically devoted to villains. Even more unusual was the fact that he took, in its original incarnation, also had together two of DC Comics' most popular series of the early '70s: *Wonder Woman* (McGraw-Hill) (then Detective Comics #427-443), and Jack Kirby's *New Gods*, via their major villain, Darkseid, the evil god of Apokolips. In later stories, however, the name Secret Society of Super Villains, or SSCSV, would become applied to a number of temporary villain alliances.

## Villains Assemble!

*Secret Society of Super Villains* #1 debuted with a cover date of June

1976. The opening installment began with two Flash villains, Captain Cold and Mirror Master, snatching after robbing a jewelry store. After they're in their lair, a crack reveals through their window, leaving an invitation. Meanwhile, in the hidden African kingdom of Gordia City, another Flash foe, Super-Goddess G-Godd, breaks out of prison and releases himself again. Back in the U.S., the attending criminal-Coppehead organizer has own escape from jail, aided by co-conspirator called a "Secret Society." And from outer space, the renegade Green Lantern Bartolett arrives. In San Francisco, crimes about the subsequent invitation he has received.

Secrets meet a full story sky-scraper known as "Tower that pierces" planets as the Secret Society. In line to meet the building's invulnerability design, he is greeted by a young woman named Camille with a French accent, who informs him she is a clone. As the villain falls

from out of sight, Camille introduces himself into the new Star Sapphire. Secretly is led by a leader named Constant into a palace ruled by conspiracy of the Flash Captain Cold, Mirror Master, G-Godd, and Captain Boomerang. Batman (Coppehead), Flashman (Darkseid Thief), and even the Sixth Justice Society of America the Woman. As Star Sapphire arrives, the villains are attacked by Superman, Batman, Wonder Woman, the Flash, and Green Lantern, who turn out to be actors. Then the villains are guided by their "last substrate," The Mastermind, who explains that the villains were a gradual display for the need of a Secret Society. He goes on to convince the villains to prove themselves to their monstrous benefactor, who named them the new anti-heroes. Their Mastermind dispatches G-Godd and Coppehead for the first time.

The two criminals arrive at a light-house that is actually a secret scientific outpost. There, G-Godd

attacks the guards while Coppehead sends smoke and steals a globe of solid platinum. While attempting to escape, however, Coppehead is shot in the shoulder by a guard and drops the sphere into the ocean. Hearing the price, G-Godd abandons Coppehead and returns to the Secret Society.

That same dramatic end of the outstanding things of SSCSV the fact that these were old-school, gritty criminals and should be portrayed as such. Conway immediately captured the style of the series, aided by Morton's dynamic and atmospheric visuals. It was toward that the Secret Society's line-up would not (perhaps couldn't) remain constant, with Coppehead's quick dismissal, and the last-time Shadow Thief's suicidal without explanation as the story. Or, like, Constant was supposed to be included in the line-up, and was even listed in the panel description on page 9, but Conway later noted that she had been written out as between scripting and inking. (And who was the Secret Society's benefactor and why didn't she die then?) Conway promised that these questions would be answered in the next issue.

## Duping the Captain

Before SSCSV #2 opened, the team had added former Red Flash Gang member Fire-Back to its roster and the war began with the card king's situation. He, accompanied by Darkseid, however, the two were on the verge of being captured by Green Lantern, when they were rescued by the new women as Captain Constant, who took GL for the villain. Using his mental powers, G-Godd learned the origin of Captain Constant. 41 years ago in a small Midwestern town, Adam Blake was born at the same time a comet appeared in the sky. Growing up, Adam discovered he was a mutant with powers of great strength, telepathy, and clairvoyance, and after deducing the leader of an alien race, the Anti, he became a superhero called Captain Constant. On that date in January whenever #2, 1976, after a few years, Constant left Earth to seek his destiny among the stars, and now, having returned after 30 years, he is completely unfamiliar with Earth's current heroes and villains. Back at the Summer Citadel (shown in this story), the Secret Society were to make Constant a member. Knowing he will be the problem deeper in their "war against good."



Mastermind, however, chooses to reveal to Captain Constant that he is really a "good guy," unlike the rest of the Society. The show of a hero named Paul Kirk, Mastermind was created by the evil "Constant" to be the perfect assassin. Although he wasn't evil, his clients were, and their reputation quickly rose. Over time, however, already know of the Society's questionable nature, thanks to his two moral powers. As the two journeys, they are attacked by Mastermind, who is shocked by Mastermind, as they recognize him. They are a servant of the SSCSV's (shown in this story), who has been and is still Mastermind for himself.

That battle ends in a stalemate, but the next day, Mastermind and Constant

is joined by Captain Cold, G-Godd, and Star Sapphire, make a stand against their Mastermind in his secret underground complex. There, Mastermind reveals their true Mastermind, who had created the Secret Society to be his strike force of slaves. As soon as the revelation is made, Master begins in leading his army of slaves, and as the battle that follows, both Constant and G-Godd are knocked out, and Master tells the Secret Society to surrender or die.

The second half of that story was written by David Anthony Kraft, who reported in which Constant came down with the flu. Kraft became the regular writer with #3, although Conway remained as editor.







...AND THEN—AS THE AGONYING ACHE IN HIS LIMBS  
SEEMS UNENDABLE—AS HIS SUPERBLY  
MUSCLED BODY SUFFERS THE TORMENT OF A  
VIRTUALLY INDESTRUCTIBLE CYCLOPS—FROM OUT  
OF THE PAIR—LEAPS OUT OF THE AGONY—COMES  
REDEMPTION!



**W**hen people commenting on Steve Ditko say his work of recent years does not compare with his past work, some say the decline began the '60s, others say in the '70s.

This complaint is not unique to Ditko. Many comics artists whose work has spanned decades have been subject to critics claiming that work does not compare with their earlier achievement.

Good, logical arguments can usually be made from either side. Is it worse, then, to even argue the point? Is this an extreme no-can't-told where it's just a matter of opinion? Is a mere subjective and Ditko's work has gone downhill in recent years?

I think it is vital.

Whether or not you think Ditko's work has declined will depend on your values—that is, on what you think is important. Identifying the values you depend on it will lead to an understanding of your most fundamental values.

A reaction to a work of art occurs very quickly, and seems to come from emotion. That is because many people are not consciously aware of their values. By introspection you will be able to discover these values, and then understand why you like a certain work of art, or an artist's style, or an entire genre of art. Different values will lead to different or even opposite evaluations of a work.

Notice my use of the word "work" rather than "artwork." I do this to include not only Ditko's drawings and making, but the stories that accompany his art. Ditko is an idea person. His last story does not only draw the story, but plotted and scripted it as well.

If I find Ditko's scraping clumsy at times, some of the writing is awkward, or its drawing, weird, for example, that does in a matter of time, to be put in perspective. Another attribute of Ditko's writing is the complexity of some plots. The reader needs to pay close attention to everything that's going on. I consider this a big plus.

Ditko's work of the '50s and early '60s was primarily horror and science fiction. In his best work, Ditko paid careful attention to subtle internal details, to textures and to backgrounds. Ditko used a fine hatching technique to shade objects. He was adept at providing an eerie setting with misty colors, or even more subtle, to create those moods of unknown origin, and old setting buildings. He used his expertise in experienced anatomy to draw I find heard from Will Eisner) to enhance the effect. He drew grotesquely distorted faces, with twisted necks, and during parts, right-ward left faces, and heads of sleeping women. Besides the face, he used the entire body (especially the hands) to add to what the picture was saying or thinking.

Over one sometimes the people, or whatever sentient beings are involved in the of motion, it's no longer possible to look only at the art. Since the people are the focus of the story, how they are drawn contributes to the story, just as the story will suggest the style of drawing. Ditko was very successful at conveying an atmosphere that was unusual, unusually weird, even at times, horrific or grotesque, and this is what the horror of work required.

Now, if Ditko had stopped drawing comics at this point, my opinion of his work would be about the same as that of certain English, scholastic.

# DITKO

## AN OVERVIEW:

by Rodney Schroeter





# THE DARK KNIGHT HISTORY OF THE DC UNIVERSE

BY ANDY MANGELS

**F**rank Miller's *Dark Knight* is undoubtedly one of the best, and one of the most important series of this year, and, it's safe to say, of this decade.

So? I'm sure some of you are hankering over by that introduction. You're wondering what this article has to do with the history of the DC Universe series, right? Well,

*Dark Knight* represents DC's immediate future, or at least Frank Miller's interpretation thereof. However, in DC's long, complicated, post-Crisis universe, there can only be one authorized future. Therefore, Miller's future is DC's future as well. In *Dark Knight*, we found out what has happened to various important characters in the DC universe. Quite obvious among them were Batman, Superman, Green Arrow, Joker, Catwoman, Two-Face, and a new Robin. However, hidden in word balloons, or in the characters' schools of references, we are given a clue as to other characters' fates.

And just exactly where is this future? Since we have never been given an exact date of the murder of Bruce Wayne's parents, we cannot calculate from that date. However, we can guess by the clues that *Dark Knight* uses prior 30 years from now. (That's also what Miller has said in many interviews.) What does that 30 years mean to the Batman? Glad you asked.

Bruce Wayne is 55 years at the time of his "death" (DNF 5, pg. 40). He very old history began when he was six, when he first discovered the cave below Wayne Manor that would one day become the Batcave (DNF 1, pg. 11 and DNF 4, pg. 15). Two years later, near his eighth birthday,

Thomas and Martha Wayne were murdered by Joe Chill when coming home from the movie *2001* (DNF 4, pg. 11). By the time Bruce was nine, Alfred Pennington was serving as the butler in the Wayne family household, and was taking care of young Bruce (DNF 4, pg. 15). This is the only time in the series that Miller connects father and son, as in the pre-Crisis universe Alfred cared for Wayne Manor after Bruce and Dick Grayson or Jason Todd as Robin, something which we'll be dealt with at the upcoming *Batman: Year Two in Detective Comics*. But that apparently isn't James W. Gordon's concern before he was police commissioner, as Gordon became Gotham City's commissioner 30 years ago (DNF 3, pg. 8) or four years after Batman began his career.

The Batmobile was "modified" (word made into a noun) when Bruce was 40, approximately five years from now (DNF 2, pg. 80). The idea from which it was constructed was undesirable to all earthly things, implying that only Superman could break it. Batman's career began to wane down as he got older, and began to lose his mobility. When he was 45, he apprehended Two-Face for the last time, when Two-Face attempted to kill half of a set of Justice Lords (DNF 1, pg. 8). Batman stood by last opponent when he was 45, though, shortly before he retired. The last during a chance battle, the Joker was rendered catatonic (sounds like something which might happen to Catwoman, doesn't it?), a state in which he has remained until *Dark Knight II* (DNF 3, pg. 77). Batman retired shortly after, appearing only a few times in

a government trial of the whole super-popular of DC Earth (DNF 1, pg. 3 and DNF 3, pg. 10).

Although Bruce retired as Batman, it seems fairly evident that Jason Todd continued as Robin as his own. Whether he joined the Teen Titans, or operated independently, he remained active for three more years after Bruce retired. Little is known of Dick Grayson's actions after the government trials. Something happened to Jason which we expect him to be a crimefighter, although Miller has never revealed what Miller's original plans were especially that the Joker had captured, raped, and then killed Jason Todd, although that plan was abandoned. It is not revealed whether or not Jason is still alive; the night he was a vegetable, or paralyzed, or a Batman hostage, or any number of things, only that something happened to him seven years ago, and that as a result, Dick has not spoken to Bruce since then (DNF 1, pg. 4). Interestingly enough, Dick Grayson does not show up in Bruce's future, showing that whatever caused the rift caused it to be deep.

As to Batman's supporting cast, their fates remain known but obvious. Commissioner Gordon lives (DNF 1, pg. 3), and is retired as police commissioner. He remains in touch with his daughter, Barbara, the one true Bat-Girl. Two-Face's fate is completely unclear with plastic surgery, but his mind goes beyond repair (DNF 1). The Joker retired from his catatonic state, kills a whole plethora of people, destroys Catwoman as the Warden Woman and rapes her, and kills himself as a battle with Batman (DNF 1 3).



Selma Kyle, *Catwoman*, has apparently withdrawn from every criminal scenario, and is now the madame of Kyle Escort Services, Inc. She is taped by the *Adve* upon her escape from prison. She still loves Bruce Wayne/Batman (DM 14).

So what about the rest of the DC Universe's inhabitants, you ask? Well, the most obvious one, Superman, now works as a special secur-

ity agent in Lex Luthor's (although not published) in Lex Luthor (has continued to grow weight, but is now the managing editor of the *Daily Planet*, and a fairly prominent anti-communist for DM 2, pg. 9). Jimmy Olsen, meanwhile, has become the president of Galaxy Broadcasting (DM 2, pg. 25). Among the oddities of DC's future, we also share the publications of DC and Eclipse comics, and

the newest war-dar. Lois, the ever-present TV reporter, has just announced the identity of the new police commissioner, a no-headed, bespectacled woman named Ellen Yindel. Among her credits, this brings with her "in astonishing detail accused from Chicago." For their dialogue from Carter's prison on page 20 of *Dark Knight 1* says: "Rex, didn't we have a lead?"



the operation for the U.S. Government (DM 3, pg. 35). He retired as a super hero during the government trials of a few years earlier. He is moderately responsible for the "Gothic" of Batman (DM 4), and is responsible for the last of Queen Anne's job as sometime prior to the last five years (DM 4, pg. 33). Queen Anne herself is living in the Gotham/Philly York area, and has escaped from prison five years ago. Apparently, he was a major troublemaker after the trials (DM 4, pg. 33, 35). Black Canary is nowhere to be seen, nor is the *Commissioner*.

Queen Anne, *Wonder Woman*, has returned to Paradise Island, rather after winning the war against the god Ares or after becoming disfigured with "the War of the Gods" (DM 3, pg. 80). Hal Jordan, one of the Green Lanterns, has gone back to serving in space, along with the rest of the Green Lantern Corps (DM 3, pg. 80). His girlfriend, Carol Ferris, the one-time villainess Star Sapphire, has returned to Earth, where she is the president of the *Fortis Corporation*. It is her car, the *Phantom*, which Bruce is driving as *Gotham's Newsmen Commission* (DM 1, pg. 31).

And that *Mickey Mouse* is still being published, as in *Jumping Frog*, and *Zot* and *Minicrown* are sold on *Superman* (DM 3, page 31). Max Merdick, *Diamond*, walks the streets of Gotham City now (DM 3, pg. 31) and Bob (Ingraham) is named the policeman lawyer against *Batman*. Ingraham writes the column "The Law Is A Art" regularly for the *Comic Buyer's Guide*, and provides their legal counsel to comic book writers for legal purposes of their stories.

I've used the best for last, though. The big surprise? As I read *Dark Knight 1*, I watched all the dialogue very closely, as I knew Miller does not put in dialogue that isn't relevant to the story. Thus, when I came across the following dialogue that isn't relevant to the story. Then, when I came across the following dialogue, things began to fall into place. In *Dark Knight 2*, page 4, *Carmel Kelley's* parents are talking down to her. The more trouble-making one of the group, one "Hickman with a badge—just like Chicago. Remember Chicago, huh?" Carter's mother obviously had something to do with the Chicago police force. Then, 2 pages later,

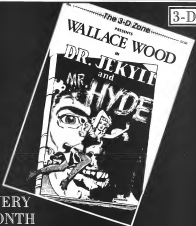
Anybody who doesn't know what this means, here goes. ELLIOT YINDEL IS THE SISTER OF CHARGE. KELLEY, ROBIN A. Quick. Find a picture of both Ellen and Carter. They're both redheads, both wear glasses, and both came from Chicago. Miller was very careful that Ellen never saw Carter from closer than 50 feet, nor did Carter ever mention her mother to Batman. For those of you who might be saying "but they have different last names!" Here's the answer to that question. It is a common practice among married, professional women, and among public relations in particular, to use their maiden names in their working names. Thus, Ellen Yindel is really Ellen Yindel Kelley. Simple, huh?

Well, there you have it. The history of the DC Universe according to *Dark Knight*. And it doesn't even mention how the nuclear supervillain could be the lead up to the post nuclear world of fiction, and the nuclear attitude that went on in 2045, 30 years after *Dark Knight* ended. What I want to know is how *Dark Knight* survived to go to his somewhat term as President? Any ideas?

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## REVIEWS

blinking Spillane adaptation, gives his opinion on the death penalty, recommends a bunch of mystery novels, and reads "straight-to-3-D" "lost treasure" films who are being up on memory. Great stuff.

Maybe it's the percent, unadmitted quality of Collins and Romy's work that's most exciting of all. Even when life. This makes her mad, I can enjoy looking in the mirror but that she's really different from everyone else on a computer.

**WHEELNOT? II** and **III**. By Mark Houser and Don Spiggle. Eclipse Comics, \$9.98.

Drinking this Colloid, as "a gift, little wine," one who brings cherry, lemon, and great medicinal merit to the dietary point, put me immediately to read of another writer. No, no, not Dick McGinley! Mark Twain! Often taken under Cavalier's costume, wings, Eton-croquet band, and love affair with a sybil, being in the fact that Twain is essentially reviving one of the great lost subjects of American popular fiction: The Riddleman (crime novel). This fact has been able to emerge in Whodunnit, at which Hawthorne lay. Twain goes to work on a show business inquiry with airy a glimpse—let Twain

The first few acres of Whodunnit, I have to warn you, are a little unimposing as stores. They are pretty little boutiques, full of clothes and red linings, which are as bold—we can note for ourselves. If we do, and if we're lucky, we'll find a little more of the same. It's a fun game, the kind of the like you can find in the market up to the hills, but unfortunately in the current economy from selling the kind of simple, occasionally-pointy, mysterious that the store has in the store, we'll have to wait a long time. But the end of each store.

But, what does a good job even under a handicap. Anything that keeps Jay Embury visible in the walk-out. Douglass was one of the best and most respected runners of the 1980s, and its apparent cancellation is a whole lot nearly broke my heart. I hope it turns in as little running black and white breast, in the meantime I'll hope to have even the geometry Whelan and the other awkward Douglass and Burt how many ways to keep it visible. The fact that Embury, Sprague, and Eclipse have used so many ways to keep it alive shows a real love of the material, a love that shines through all the scores.

Endless himself is not the worst, although he is a fine protagonist, likeable and uncomplicated, with a penchant for having the wrong idea. The plot and episodes are all for the most part, although they're undeniably inventive, surprising, and internally consistent.

The *Strain* is partly Don Sprague, who translates a powerful life into story some with his fluid prose, most, his scintillating "haunted words," and his special control of grammar and expression. He's an artist in a writer's most common, by a lot of ways, who doesn't give us anything but our story, pretty lines, overdone images, and proportionately unconvincing figures. But Sprague's art, unlike that of most first timers, is crisp, compelling, consistently communicative. Each *Strain* lives on in the text one's rather than in the reader's mind, as if depicted details, which is what some both art is supposed to do. My well, who have a low great critics (*Love and Rockets*, *Waves*, *Moby*, *Chatterbox*) but is by no means a fan, joined at Wholesome one my shoulder the same night and accidentally said, "You're good at this," a compliment to Sprague's ability to teach people quickly and strongly.

Part of the secret of *Donkey* is also the script. Evans has a sharp, backhanded wit, as ear for the black humor of satire and the silliness of human foibles. His captions are the best, most conventional in comics. *Donkey* draws us inward, ready into his confidence with his unobtrusive narration. There seems never to be a laudator afflictor note in a *Donkey* Woodcock script, an especially impressive achievement in today's comics, which catalogue his misery as much specific information. Even the wooden jokes that Evans reads in occasionally sound like the genuine wooden jokes that come out of people's mouths.

But I think the real secret to the joys of the Endicott series is Emerson's mastery of the Hollywood mode. As a veteran TV writer he knows it well, but more knowledge by itself can't create this kind of magic. His characterizations are brilliant, brutal, fully convincing, and enriched with startling economy of words. Even in this case, relatively short on characterization because of its demands of Whodunnit, he gives us images such that, as uncompromised old cop, and a delightfully prototypic servant of Dick Clark, all superb.

by email from

Ernest Hemingway's *A Farewell to Arms*—sometimes horrified, sometimes amused—did so well that, without the great Hollywood writers of the 1930s and 1940s, Monroe McCoy, Richard Stone, Nathaniel West, Eric Knight and others created a body of movies and novels that beautifully and horrifically captured one of the most laconic aspects of the American character. Nothing I've read from their very best has approached that spooky evocation of the haunted happenings of American racism and plagues, until *Grainville*. Yet, I must note, as little knowledge of their writers might, turn to fiction like modern *Grainville*, would be the accurate image of Hollywood itself, one from the "Golden Age" (the Hollywood fifties of my contemporary, always drawn from their hand-caps).

Forbes, of course, also writes the best text pages in all comedies: His scathing, poignant, scuffling essays on life as a TV writer are as good (or: Coughlin's fans apparently preferred them to a latter volume *90 Minutes*, unfortunately, doesn't include any of his musings, but I hope they'll return in the revised Coughlin tale. In his text-page portraits of the people and institutions who determine what we see on the

adv. *Fraser displays the same mixture of pity and cruelty, love and disgust, that makes his fictional Hollywood so complex and fascinating.*

Cresley and Woodcock are by far the best of Mark Evanier's work for us here—he's writing about something of deep personal concern. This is the kind of sincere creative involvement, the marriage of the perfect people to the perfect material, that gives a comic book—even a whole genre of comic books—credibility.

Genius *James has had a long and highly respected career as a music clerk and office worker for some of the most prestigious music companies in the San Francisco Bay area. He has been called "one of the brightest" and "most open" operators his profession," and for years has now been routinely mentioned with those of San Francisco's prominent Play company. He is just completing a critically acclaimed survey on local pop university for one of Music City, California's most respected nonprofit young composers. Who would be surprised to find him unable to support himself in retirement and office work, the writing books and articles for major publications.*

# AMAZING READERS

PETER BOSCH  
Rensselaer, Bronx, Columbia

### Going the Winter Route

I've just discovered something that I think really works. It may not rank up there with Marvel holding back Kirby's artwork and rights, but it does make me as angry as hell. It does remind

one of the little Clayton Moore had a few years ago. [Remember that one? Moore was ordered by the Weather Corporation to not wear his Lone Ranger mask in public because they didn't want anyone confusing him with their trained new Lone Ranger, Clayton Koppelman. Well, the fans fought back and Moore now wears the mask again. And I'm sure gold about that because the man was and is a hero to me.]

Now we've got DC Comics going the Weather route.

I was trying to make arrangements with a newspaper where Curt Swan was to make an appearance, hoping to get him to do a sketch of Superman for which I would have paid him, of course. But I found out he is forbidden by DC to draw Superman or Clark

Know anywhere at any time, and I'm sure John Byrne has heard it this, too. There is, apparently, to be no confusion about who is drawing Superman.

Coming on, DC? Superman is a character Carl Dean drew for 38 years. I was bad enough you and Byrne unconsciously dumped him from all Superman titles, then you put him on *52*! Making Dean fans pick up the book. But this letter would remain

And it is in the same company that he is in *ROCKY IV*. In the past 10 years, Curt has been the primary producer on most of the various-Superman films, the vast majority of people reading comic books today grew up reading his work on *The Man of Steel*, and he had a larger and a more consistent impact on comic-book characters than any other single individual. (The movies are mine.) And Curt Swan was listed as one of the "BO Who Made DC Great," saying: "Curt Swan created the definitive Superman." Such a clear memory DC's acquired as their hanger the new readers.

To those who don't believe John Byrne has anything to do with this, remember Byrne once commented:

than he thought with his arrival on the scene (DC should) arrive there with a weapon. Without that, there are off-

The most part, though, is DC's bowing to Byrne. It was bad enough they're trying to protect the Superstar as given up with in the '60s, '70s, and '80s as missed, now it seems as if they are doing the same with Swan. I couldn't believe doing this, but, damn, I, I thought DC could.

■ I spoke to East Dean after receiving this letter, and she tells me that she really is the innocent a comedian depicted. DC has not demanded that she stop dressing Superman for fun and the like—yet just that now that it no longer the official costume of the character's look, she doesn't feel comfortable dressing that as a superhero, one of the company. In fact, East told me that she had drawn, a short time previously, a Superman sketch for a

commission, and he hopes that one day he'll be doing more work on the Christian's role in economic issues.

I also want you to understand *John's* comment. As I'm saying, I'm sharing someone's not being here, it is allowing him to live outside the rest of his life with a smile or a thank-you for a long career of work well done. In most walks of life, this is common practice, only in careers do people have to work until they die and then deal with no changes to help them through their multiple years. And as *John* says, if *Steve* were married with a partner, there wouldn't be any reason for him not to do an occasional thing. Remember, I'm not saying, you know.

Now if we can just get him out this awful HAZAR zone. —*Ed*

BRADY LECKER  
The Bronx, NY

Chris Korte is a Vice

I'm really very sorry if I come off sounding like a cynical Republican.

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Stronger



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## DON ROSA'S INFORMATION CENTER

Send all Questions, Answers, or Corrections to: DON ROSA, 10804 E. Bascom Rd., Louisville, KY 40299

★ **Dave Fillick**—Charlottesville, VA  
What were Marvel's major heroes and titles back in the '60s?

Would you settle for a list of all of Marvel's old heroes and titles? Or create back to the 60s, the name the company usually went by was "Timely." Here's a list of all of the Timely titles and, incidentally, the number of individual stories each appeared in. . . . You can decide for yourself which the "major" heroes were and the "minor" heroes were.

The Sub-Mariner (20)  
The Human Torch (200)  
Capt. America (277)  
The Angel (89)  
The Young Allies (62)  
The Defenders (51)  
The Blazing Phantom (46)  
Miss America (48)  
The Destroyer (44)  
Whizzer (156)  
Wreath (7)  
Secret Stamp (66)  
Sgt. Galt (21)  
Barracuda (1)  
Fulcrum Team (9)  
The Challengers (6)  
The Black Marvel (6)  
Sentinel (6)  
The Terror (6)  
Marvel Boy (246)  
Black Widow (5)  
The Blazing Mail (3)

(4 appearances each, the following):

Vigilante, Blackman, Mr. Liberty, The Defender, Jack Frost, The Fiery Mask, The Blue Rider, Hawk, and Dynamite Man

(3 appearances each, the following):

The Falcon, The Fix, The Storm, The Invisible Man, Captain Trevor, Silver Surfer

(2 appearances each, the following):

The Victory Boys, Captain Wonder, Subby, Marvel Boy III, Citrus V, The Flying Flame, The Roman Top, Hercules, The Purple Mask, Captain Daring, Blue Diamond and Thunder

(And these one shot heroes)

Black Avengers, Young Avengers, Moon Man, Super Star, Sub Earth Man, The Thin Man, Marvay, Red Raven, Phantom Rider, American Avenger, Captain Dark, Dynamite, Laughing Mask, Roka the Amazing, Blue Rider, Superman, The 4th Dimension, and Maelstrom

The titles these super-geeks collected were:  
Marvel Weekly  
Captain America

Human Torch  
Sub-Mariner  
Kid Komix  
USA Comics  
Young Allies  
Wreath (the volume)

Amazing  
Miss America  
AFAVengers  
All-Star  
Blazing Phantom  
Sgt. Galt  
Nemesis

Daring Mystery  
Lionel Lincoln  
During Comics  
Red Rover

(And in the early '60s):  
Marvel Boy  
Adventuring  
Young Men  
Men's Adventures

★ **Gary Baker**—Monterey, CA  
Why does Donald Duck regularly arrive single with a KID? It doesn't seem to work out right with the four color issues, so make him a single man.

Well, I collected this for me and wanted that for years. Counting the entire four color series something went wrong. One first issue in the regular Donald Duck series should be #30. It was only issue #29, which was a special issue. One issue (Four Color #30) was not even up with #29, but #28. It's the issue with Mickey Mouse, which Duck began with a KID. It should be #29 counting the four color #27 just counting the four color issues. To make matters worse, that was a tiny mistake on the cover of Donald Duck (Four Color #30) which read "D-D-1." But that would have made the first regular series count only #27. The same thing applies to Mickey Mouse (Four Color #31) which was marked "M-M-1." And this error situation was also repeated in Duck's Blue Rider, Purple Pig, and other titles carried over from the four color line that series.

I recall a comic character in the early '60s named "Quack" something who was in an "Adventures Fantasy" strip. Where did this appear?

That was "Quack Gossamer," written and drawn by John Stanley, best known for his great work in Duck's Little Gal, but I recall Quack as some of my favorite stories of my childhood. And though I've never noticed those issues, I later learned that they were by the same fellow who did Lulu which went about

This sort of a mix-up occurred on at least one other Dell I've noticed—Dell published something called "The Lion of Sparta" in late '82 which is based on the movie which was released under the title "The 300 Spartans."

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# DINOSAUR REX

By Jan Strnad and Henry Mayo



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1986 William Messner-Loebs and Dennis Fujitake

## THE DRAGONS OF SUMMER

BONUS  
SECOND  
FEATURE

By  
William  
Messner-  
Loebs  
and  
Dennis  
Fujitake

